



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

"This world is all a fleeting show."

A FOUR-PART SONG.

The Words by THOMAS MOORE.

The Music by S. W. WALEY.

[London: NOVELLO, EWER AND CO., 87, Regent Street, 69, Dean Street, Soho, and 35, Poultry.]

Moderato.

TREBLE. *p* This world is all a fleet - ing show, For man's il - lu - sion

ALTO. *p* This world is all a fleet - ing show, For man's il - lu - sion

TENOR, (8ve. lower.) *p* This world is all a fleet - ing show, For man's il - lu - sion

BASS. *p* This world is all a fleet - ing show, For man's il - lu - sion

ACCOMP. *Moderato. p*

♩ = 108.

giv - en, The smiles of joy, the tears of woe, De - ceit - ful shine, de -

giv - en, The smiles of joy, the tears of woe, De - ceit - ful shine, de -

giv - en, The smiles of joy, the tears of woe, De - ceit - ful shine, de -

giv - en, The smiles of joy, the tears of woe, De - ceit - ful shine, de -

cres. - - - *do.* *mf* *cres.* *mf*

- ceit - ful flow—There's no-thing true but Hea - ven! There's nothing true but Hea-ven! There's

- ceit - ful flow—There's no-thing true but Hea - ven! There's nothing true but Hea-ven! There's

- ceit - ful flow—There's no-thing true but Hea - ven! There's nothing true but Hea-ven! There's

- ceit - ful flow—There's no-thing true but Hea - ven! There's nothing true but Hea-ven! There's

cres. *f* *dim.* *p* *p*

no - thing true but Hea - ven! but Hea - ven! And false the light on

cres. *f* *dim.* *p* *p*

no - thing true but Hea - ven! but Hea - ven! And false the light on

cres. *f* *dim.* *p* *p*

no - thing true but Heaven! but Hea - ven! And false the light on

cres. *f* *dim.* *p* *p*

no - thing true but Hea - ven! And false the light on

glo - ry's plume, As fad - ing hues of e - ven; And Love, and Hope, and

glo - ry's plume, As fad - ing hues of e - ven; And Love, and Hope, and

glo - ry's plume, As fad - ing hues of e - ven; And Love, and Hope, and

glo - ry's plume, As fad - ing hues of e - ven; And Love, and Hope, and

Beau - ty's bloom Are blos - soms ga - ther'd for the tomb—There's no - thing bright but

Beau - ty's bloom Are blos - soms ga - ther'd for the tomb—There's no - thing bright but

Beau - ty's bloom Are blos - soms ga - ther'd for the tomb—There's no - thing bright but

Beau - ty's bloom Are blos - soms ga - ther'd for the tomb—There's no - thing bright but

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are: 'Beau - ty's bloom Are blos - soms ga - ther'd for the tomb—There's no - thing bright but'. The system includes dynamic markings such as *cres.* and *mf*.

Hea - ven! There's nothing bright but Hea - ven! There's nothing bright but Hea - ven! but

Hea - ven! There's nothing bright but Hea - ven! There's nothing bright but Hea - ven! but

Hea - ven! There's nothing bright but Hea - ven! There's nothing bright but Hea - ven! but

Hea - ven! There's no - thing bright but Hea - ven! There's no - thing bright but

The second system continues the vocal and piano parts. It includes dynamic markings such as *mf*, *cres.*, *f*, and *dim.*. The lyrics are: 'Hea - ven! There's nothing bright but Hea - ven! There's nothing bright but Hea - ven! but'.

Hea - - ven! Poor wand'-rers of a storm - y day! From

Hea - - ven! Poor wand'-rers of a storm - y day! From

Hea - - ven! Poor wand'-rers of a storm - y day! From

Hea - - ven! Poor wand'-rers of a storm - y day! From

The third system concludes the piece. It includes dynamic markings such as *p* and *f*. The lyrics are: 'Hea - - ven! Poor wand'-rers of a storm - y day! From'.

wave to wave we're dri - ven, And Fan-cy's flash and Rea-son's ray,
 wave to wave we're dri - ven, And Fan-cy's flash and Rea-son's ray,
 wave to wave we're dri - ven, And Fan-cy's flash and Rea-son's ray,
 wave to wave we're dri - ven, And Fan-cy's flash and Rea-son's ray,

cres.
 Serve but to light the trou - bled way,— There's no-thing calm but Hea - ven! There's
cres.
 Serve but to light the trou - bled way,— There's no-thing calm but Hea - ven! There's
cres.
 Serve but to light the trou - bled way,— There's no-thing calm but Hea - ven! There's
cres.
 Serve but to light the trou - bled way,— There's no-thing calm but Hea - ven! There's

mf *cres.* *f* *dim.* *p*
 nothing calm but Hea-ven! There's nothing calm but Hea-ven! but Hea - ven!
mf *cres.* *f* *dim.* *p*
 nothing calm but Hea-ven! There's nothing calm but Hea-ven! but Hea - ven!
mf *cres.* *f* *dim.* *p*
 nothing calm but Hea-ven! There's nothing calm but Hea-ven! but Hea - ven!
mf *cres.* *f* *dim.* *p*
 nothing calm but Hea-ven! There's no - thing calm but Hea - ven!

mf *cres.* *f* *dim.* *colla voce.* *p*